Art Gallery of Ontario

THE GALLERY

VOLUME 3 NUMBER 6 JUNE/JULY 1981 A PUBLICATION OF THE ART GALLERY OF ONTARIO

The Gallery Shows a Major Exhibition of Nineteenth-Century German Art

by Gail Hutchison

When *German Masters of the Nineteenth Century: Paintings and Drawings from the Federal Republic of Germany* opens at the Art Gallery of Ontario August 1, most viewers will be pleasantly surprised. The exhibition will present a highly productive period in art history that is largely unknown on this continent—not because German nineteenth-century painting has been deemed unimportant, but because most North American museum collections, including that of the Art Gallery of Ontario, concentrate on the English, Dutch, and French schools of painting.

The exhibition has been organized by Dr. Stephan Waetzoldt, General Director, Staatliche Museen Preussischer Kulturbesitz, Berlin, and coordinated by Charles S. Moffett, Associate Curator of European Paintings, The Metropolitan Museum of Art, New York, and by Dr. Roald Nasgaard, Chief Curator of the Art Gallery of Ontario. The largest display of German art ever to be seen in North America, it will include 150 drawings and paintings by 30 major nineteenth-century artists. The exhibition first opened in New York at the Metropolitan May 2 through July 5, and will be shown at the Art Gallery of Ontario from August 1 through October 11. The accompanying catalogue, which includes essays by Dr. Waetzoldt and Professor Gert Schiff, Professor of Fine Arts at the Institute of Fine Arts, New York University, will comprise the definitive treatment in English of nineteenth-century German painting.

During that tumultuous century there was no single cultural centre in Germany such as Paris or London. After the 1815 Congress of Vienna, Germany consisted of a Confederation of 39 sovereign states, among which two superpowers, Austria and Prussia, struggled for dominance. Political division persisted throughout the century. Efforts to unite Germany under a liberal constitution in 1848 at an assembly convened in Frankfurt failed under the subsequent autocratic rule of Frederick William IV. In 1862, Frederick William's brother and successor, Prince William of Prussia, appointed Otto von Bismarck prime minister. He led Germany into a period of great economic and military power but, in spite of his ability to maintain peace, he did not live to see true national unification realized. In fact, a united democratic German state did not fully materialize until after World War I.

Nevertheless, that era was an extremely productive period in art history, and *German Masters of the Nineteenth Century* will give focus to our knowledge of North American and European painting. In planning the exhibition, Dr. Waetzoldt deliberately avoided the confusion that would have arisen from a comprehensive survey and chose 30 leading figures and key works by each artist. They represent the five most important artistic movements of the period—Romanticism, Biedermeier Romanticism, the Nazarene movement, Realism, and Impressionism.

The Romantics' aspirations are described by Gert Schiff in the exhibition catalogue as "their desire to transcend the boundaries of the ego and of the known world; their interest in the occult in nature and in the soul; their search for a national identity, and the ensuing search for the mythic origins of the Germanic nation; and finally, their wish to escape the harsh realities of the present through immersion in an idealized past."

Johann Friedrich Overbeck (German, 1789-1869), *The Painter Franz Pforr*, 1810; oil on canvas, 62 x 47 cm. The Nationalgalerie, Berlin.

According to art historian Fritz Novotny, Caspar David Friedrich (1774-1840) was the greatest Romantic landscape painter in Germany. The artist lived many years in Dresden, a centre of Romanticism. His landscapes often expressed a sense of yearning or longing. To Friedrich, landscape was the expression of religious feeling. He depicted sea and mountain expanses, night and winter desolation, and graveyards and ruins in extremely clear detail and highly emotional colouring, such as in *The Sea of Ice* (1823-24), and *Morning in the Riesengebirge* (1810-11).

The works of Philipp Otto Runge, (1777-1810) are the embodiment of Romanticism in German figure painting. He executed allegorical landscapes such as symbolic representations of *Morning, Day, Evening*, and *Night* in *Four Times of Day* (1803), ranked among the finest nineteenth-century drawings. Runge called this work an "abstract, pictorial, fantastic musical poem with choruses."

While Runge and Friedrich exemplify the Protestant strain of German Romanticism, the Nazarene movement represents the Catholic line, led by Johann Friedrich Overbeck of Lübeck (1789-1869) and Franz Pforr of Frankfurt (1788-1812). In 1810 they moved to Rome, where they established themselves in the abandoned cloister of Sant'Isidoro to form an artistic monastery. Their Brotherhood of St. Luke vowed to renew Christian art based on the "innocent" spirit of German Gothic and Italian *quattrocento* painting. Among their followers were Peter Cornelius (1783-1867), Wilhelm von Schadow (1788-1862), and Julius Schnorr von Carolsfeld (1794-1872). Dubbed the Nazarenes because of their long hair and Christ-like appearance, they believed that the union of Latin beauty with German inwardness, consummated in the spirit of Christianity, would lead to another Renaissance.

Although he was the only member of the Nazarenes never to set foot in Italy, Ferdinand Olivier (1785-1841) created art of fundamental importance to the brotherhood's landscape painting. His late work, *Forest Landscape with a Cardinal on Horseback*, 1839, is typical of Nazarene style in its use of fresh primary colours, its contemplative mood, and its ecclesiastical subject. However, Olivier's lasting achievement, according to Professor Schiff, was in his early landscape drawings depicting quiet corners in and around Vienna and Salzburg. They are religious, says Schiff, "not in the sense of Friedrich or Runge, but by virtue of a Franciscan love for all things created."

Despite uprisings among the German states and radical social change brought on by industrialization, artists like the great Dusseldorf painter Alfred Rethel (1816-1859) were conservative. Some were even "downright escapist," responding to prevailing values of efficiency and prosperity in a new kind of painting that satirical writers dubbed *Biedermeier*, a term that designated *bourgeois* smugness. Popular from 1830 to 1850, *Biedermeier* painting is represented in the exhibition by Moritz von Schwind (1804-1871) and Carl Spitzweg (1808-1885). Notable are Spitzweg's *Sleeping Night Watchman* (c. 1875), and his scenes of street musicians, monks, and secluded bookworms.

By the time, in 1871, that Bismarck had achieved the new Reich, most German artists were unaware of the radical developments taking place in the Realism of Gustave Courbet in Paris and Wilhelm Leibl (1844-1900) in Munich, and in the beginnings of Impressionism. A dichotomy existed between official art and that of independent thinkers such as Anselm Feuerbach (1829-1880), who denounced upper and middle-class materialism. On the other hand, Arnold Böcklin (1827-1901) admired mid-century Germany, especially Bismarck. Böcklin's two versions of *Island of the Dead* in the exhibition, painted in 1880 and 1883, show viewers the artist's most famous work. The image was used again and again by twentieth-century painters such as Salvador Dali, Nolde, de Chirico, Max Ernst, and Ernst Fuchs, and by composers Sergei Rachmaninoff and Max Reger,

Continued on page 2.

Mavor Moore to Address Members' Meeting

by Lynn Burgess

Mavor Moore, Chairman of the Canada Council, will be the guest speaker at this year's Annual Meeting for Members of the Art Gallery of Ontario.

The meeting is to be held on Thursday June 25th at 5:30 pm in the Gallery Lecture Hall. Complete details on the meeting and voting procedures are contained on page 3. Individual members are entitled to one vote and family members to two. The appropriate number of ballots is enclosed with this issue of *The Gallery*.

In addition to the address by Mr. Moore, members will hear brief reports by various committee chairmen on the year's activities. A slide presentation is planned and will include some of the major acquisitions made during the 1980-81 year. The reports will be followed by a question-and-answer period, at which time members will have the opportunity to ask questions of committee chairmen and senior staff persons.

The inclusion of a guest speaker in this year's program and the rescheduling of the proceedings from 8:00 pm to 5:30 pm are changes that are intended to make the Annual Meeting as interesting and convenient to attend as possible. Members are encouraged to come out and take advantage of this occasion to meet other members and to learn more about the operations of the Gallery.

Lynn Burgess is manager of the Membership Department.

New Work by Four Ontario Artists

by Roald Nasgaard

From June 6 through July 19 the Art Gallery of Ontario presents an exhibition of innovative work by four Ontario artists, Spring Hurlbut, Ron Martin, John Massey, and Becky Singleton. The following excerpt is from the introduction to Hurlbut/Martin/Massey/Singleton, *the catalogue written by the Art Gallery's Chief Curator, Roald Nasgaard.*

"John Massey lives in Toronto, the others in London, Ontario. The four are at various stages in their individual careers: Ron Martin is a senior artist with a long list of credits; John Massey has in the last three years become a regular exhibitor across Canada, with appearances at PS 1 in New York and the Paris Biennial in 1980; for Spring Hurlbut and Becky Singleton, this is their first museum exhibition. Martin is a painter and Hurlbut a sculptor. Massey and Singleton are less easily defined; their work is in a sculptural mode, but the installations incorporate photography, film, and/or sound. The works by Massey and Hurlbut were made in response to the spaces of the Zacks Galleries of the Art Gallery of Ontario; those by Martin and Singleton were made in the artists' studios and exist independently.

Such information, while interesting, does not, however, explain anything essential about the purpose of the exhibition, which originated in a proposal made three years ago by Ron Martin. It was an immediately attractive proposal because, whereas the Gallery had been familiar with Martin's work for some time, it had also begun to pay serious attention to that of Hurlbut, Massey, and Singleton. The quality of the work that the latter three had shown in their studios or in private exhibitions made it clear that the Gallery should give early priority to recognizing their work. Because the four artists together also professed to share common concerns, the idea of a group exhibition seemed to provide a forum for a powerful concerted statement.

Martin's rationale for the show, however, was based on criteria different from the usual curatorial ones, which are dedicated to describing shared styles or themes or historical contexts. If the group holds concerns in common, it is on more fundamental terms. As Martin explained it, although the other artists were younger than himself, he felt it important to show all of them together because "the spirit of their work is in agreement with my own," and the basis for their agreement was that "their work refers to the subject and the conditions the subject exists in, and only secondarily to the existence of art objects." His statement points to the two central issues around which the exhibition revolves. First, the problem of subjectivity, or the quality of the self, as it relates to the production and appreciation of a work of art. Second, the problem of how, if the importance of art objects *per se* is to be deflated, the work of art must manifest itself so as to be able to embody the experience of subjectivity, so that it can be felt to be true for the spectator as well as the artist."

The exhibition will be on view in the Sam and Ayala Zacks Wing. Spring Hurlbut's work is a 30-foot-long independently constructed wall. Using her hands, she has coated the wall with layers of plaster and lighted the piece from the side to emphasize the relief of the surface movement. Ron Martin will show 15 paintings from his on-going black series. They are divided into two antithetical groups. The first group of five paintings shows the effects of the removal of material from the surface, emphasizing a spare, flat, two-dimensional quality. The second group of 10 paintings features surfaces worked-up in such a way as to create a perceptual conflict for the viewer by simultaneously providing and hiding visual information.

John Massey's installation, entitled *Fee Fye Foh Fum*, like his immediately preceding work shown in Montreal, *I Smell the Blood of an Englishman*, employs small scale models of the space it occupies as tools for re-examining our bodily responses to space. Becky Singleton's juxtaposition of captioned photographs in a red room and her six simultaneous film projections are concerned with establishing contradictory and redundant thought structures. She is perhaps the most conceptually oriented artist of the group and describes her work as "a way of understanding." ●

Hurlbut/Martin/Massey/Singleton *was co-ordinated by Marie Fleming, Associate Curator of Contemporary Art. The accompanying catalogue contains a section by each artist and is available at the Gallery Shop.*

Three principals at the Members' Preview of *Jock Macdonald: The Inner Landscape*–Joyce Zemans, Chairman, Department of Visual Arts, York University; Dr. Paul D. Fleck, President, Ontario College of Art; and the Gallery's Director, William J. Withrow. Professor Zemans was guest curator and organizer of this major retrospective of 157 oil paintings and watercolours. She was also author of the extensive bilingual catalogue that accompanies the show. Dr. Fleck officially opened the exhibition before some 3,000 members.

Jock Macdonald: The Inner Landscape, which drew large public attendance in Toronto, will travel to Windsor, Edmonton, Winnipeg, and Vancouver. It received the financial support of The Canada Council and Teleglobe Canada.

Gallery salutes volunteers

The week of April 27 marked National Volunteer Week. In recognizing the date George W. Gilmour, President of the Gallery, sent the following letter to the Gallery's volunteers:

Dear Volunteer:
This week has been declared National Volunteer Week in Canada, and we at the Art Gallery of Ontario wish to extend our sincere thanks to the 1,542 volunteers who made such a vital contribution to the Gallery during the past year.
There is little doubt that without the continuing contribution being made by volunteers, the services which the Art Gallery of Ontario makes both to the province and the city would be seriously impaired.
Congratulations!

George W. Gilmour
President
Board of Trustees

Continued from page 1.

playwright Strindberg, and the Canadian filmmaker Norman Mclaren.

Wilhelm Leibl, whom Courbet proclaimed the finest living German painter, attracted a circle of artists around him in Munich, including Wilhelm Trübner, Carl Schuch, Johann Sperl, and the Americans William Merritt Chase and Frank Duveneck. A similar group formed in Frankfurt around Viktor Müller and included Otto Scholderer, Louis Eysen, and Hans Thoma. All of these young painters followed Courbet in their Realist aspirations.

Leibl encountered hostility among members of Germany's establishment because of his connection with French painters, and his artists' association was shortlived. He moved from Munich to become a villager in the foothills of Upper Bavaria, where he produced his best works. In *Countess Rosine Treuberg* (1877), Leibl achieved unparalleled overall unity despite extreme attention to detail and a psychological intensity unhampered by his camera-like objectivity.

From 1898, French Impressionist paintings appeared in German museums and private collections and inspired painters such as Max Liebermann (1847-1935), Lovis Corinth (1858-1925), and Max Slevogt (1868-1932). These artists shared the Impressionists' *plein-air* subjects, bright tonality, suppression of detail, quick brushwork, and coloured shadows. The influence was limited, however, for German artists never used the more radical innovations: the division of colour into its spectral constituents, the organization of space by means of colour alone, and the dissolution of matter in light. Liebermann thought that the "business about the divided colour is all nonsense . . . Nature is simple and gray." But works such as his *Man and Woman Riding on the Beach* (1903) show paint-handling similar to that of the French Impressionist Manet. Liebermann remained true to his Naturalist roots, while Corinth and Slevogt, according to Gert Schiff, moved occasionally into the orbit of Expressionism, "Corinth through subjective deformation of shape, Slevogt through non-naturalistic colour (as, for instance, the foliage in *Red Arbor with Dog*, 1879)."

Reflecting on the contribution of nineteenth-century German artists, Dr. Waetzoldt praises their use of visual experience as the basis of their work. "What Friedrich sought to accomplish in his landscapes," summarizes Dr. Waetzoldt, "and what Runge embodied in his symbolic compositions and allegories was not the depiction of external reality but a creative response to 'the eternal objects in nature' (Ferdinand Olivier)." Their achievements and those of the influential artists who followed after them are well documented in *German Masters of the Nineteenth Century: Paintings and Drawings from the Federal Republic of Germany*. A complementary exhibition, a display of German Romantic prints organized by Goethe Institute, Toronto, and co-ordinated by Curator of Prints and Drawings Katharine Lochnan, will be on view in the Margaret Eaton Gallery. ●

Caspar David Friedrich (German 1774-1840), *The Sea of Ice*, 1823-24; oil on canvas, 97.7 x 126.9 cm. The Hamburger Kunsthalle, Hamburg.

THE GALLERY
JUNE/JULY 1981 VOLUME 3 NUMBER 6

Editor
Denise Bukowski
Features Editor
Gail Hutchison
Events Editor
Borys Sobchak
Advertising Manager
Jan Marsh
Production Coordinator
Marilyn Bouma
Design
Andrew Smith Graphics
Manager, Membership Services
Lynn Burgess
Publisher
Alex MacDonald

THE GALLERY is published ten times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4 Telephone: (416) 977-0414

Photo credits: All pictures in THE GALLERY by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

ISSN-0709-8413

Annual Meeting of The Art Gallery of Ontario to be Held on June 25, 1981, at 5:30 pm

NOTICE OF ANNUAL MEETING

TAKE NOTICE that the Annual Meeting of the Art Gallery of Ontario will be held in the Gallery Lecture Hall on Thursday, June 25, 1981, at the hour of 5:30 pm for the following purposes:

(a) to receive the reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1981;

(b) to receive the financial statements of the Gallery for the year ended March 31, 1981, together with the report of the auditors thereon;

(c) to record the election by the members by mail ballot of the ten members of the Gallery to the Board of Trustees;

(d) to record the appointment of the seventeen members of the Board of Trustees appointed by the College of Founders (5), the Lieutenant-Governor-in-Council (10), and The Council for the Municipality of Metropolitan Toronto (2);

(e) to record the election by the members by acclamation of the three members of the Gallery who, together with the President and the immediate Past President, will constitute the Nominating Committee to nominate members of the Gallery for the election to the Board of Trustees at the 1982 Annual Meeting;

(f) to transact such other business as may properly come before the meeting.

Biographical information on the nominees to the Board of Trustees and to the Nominating Committee whose nominations were filed with the Secretary of the Gallery on or before April 7, 1981, the expiry date for such nominations, is set forth below.

As all matters to be voted on by the members of the Gallery as described herein shall be effected by means of the mail ballot enclosed herewith, members of the Gallery are urged to complete and sign the enclosed form of mail ballot and return it not later than 5:00 pm June 23, 1981, in the envelope provided, to the secretary of the Gallery, c/o The Royal Trust Company.

By order of the Board,

Toronto, Ontario — Norman B. Walford
May 20, 1981 — Secretary

INFORMATION SUPPLEMENT

Voting Rights and Mail Ballot
Each member of the Gallery who is properly entered on the books of the Gallery as a member as of the date of mailing of this notice shall be entitled to one vote.

Any issue requiring a decision of the members of the Gallery shall not be voted upon at the meeting but shall be voted upon in advance of the meeting by means of the mail ballot enclosed.

The mail ballot, when completed and signed by a member and received by the Secretary of the Gallery, c/o The Royal Trust Company, not later than 5:00 pm on June 23, 1981, shall constitute the vote of a member on the particular matters indicated thereon.

To maintain the secret ballot, The Royal Trust company has been appointed depository to receive and tabulate the mail ballots and to report the results of the ballot to the Chairman of the meeting.

At the meeting, the Chairman of the meeting shall report on the number of mail ballots returned, the ten members elected to the Board of Trustees, and the three members elected to the Nominating Committee.

Election of Ten Trustees
Ten members of the Gallery are to be elected to the Board of Trustees to serve until the next annual meeting or until their successors are elected or appointed. Biographical information with respect to the nominees for Trustee is set out below.

Election of Three Members to Nominating Committee
The Nominating Committee is composed of five members, three of whom are to be elected by the members and their election by mail ballot recorded at each annual meeting of the Gallery, and two of whom shall be the immediate Past President and the President of the Gallery, *ex officio*.

Further to the preliminary notice dated March 7, 1981, and mailed to all members of the Gallery, three members have been nominated for the election to the Nominating Committee by the Board of Trustees. No other nominations have been received pursuant to the preliminary notice, and according to the By-laws, the members nominated by the Board are deemed to have been elected by the members by acclamation, at the Annual Meeting, and no vote or mail ballot shall be required for the election of members to the Nominating Committee.

Biographical information with respect to the nominees for election to the Nominating Committee is set out below.

Member Motion
No motions have been submitted by members to the Secretary of the Gallery pursuant to the preliminary notice dated March 7, 1981, and sent to all members of the Gallery.

Information on Nominees for Board of Trustees

FLORA AGNEW (MRS. A. H.)

Flora Agnew was born in Lindsay, Ontario and educated at Bishop Strachan School and University of Toronto (B.A.). Worked as Researcher for Time-Life International in New York and the Fashion Bureau of Eaton's in Toronto. Joined Junior Committee in 1954: Chairman in 1956-57. Joined Women's Committee in 1960. Served as Shop Chairman, Grange Cook, Grange Docent, and Volunteer Committee Secretary. Past Chairman of the Bishop Strachan School Association and Vice-Chairman of the Board of Bishop Strachan School. Currently is Alumnae Representative on the Residence Committee, University College, University of Toronto, and is President of the Sturgeon Point Golf Club.

GERALD J. FOURNIER

Educated at the University of Windsor (B.A.) and the University of Ottawa (B.S.W.), Mr. Fournier is President of Allstate Insurance Company of Canada, Allstate Life Insurance Company of Canada, and Allstate Foundation of Canada. He is also President of the Traffic Injury Research Foundation and Director of Facility Association and of the Insurance Crime Prevention Board. He is an Advisory Board Member for Fromkin Van Horn Ltd., and a member of the Niagara Institute and of the Young Presidents' Organization, Inc.

DR. MURRAY B. FRUM

Dr. Frum graduated D.D.S., University of Toronto, 1956, and practised dentistry in Toronto until 1968, when he retired to found a group of companies known as Group R. The companies are involved in property development, retailing, design, and space planning. Dr. Frum was Chairman of the Board of *Saturday Night* magazine and is Vice-President of the Bureau of Municipal Research. Over the past ten years, he and his wife have assembled a major collection of primitive art, with strong emphasis on African sculpture. He has served three years on the Art Gallery of Ontario Board of Trustees and is currently a member of the Exhibition and Finance Committees and Chairman of the Modern Sculpture Committee and the Community Relations Committee.

GEORGE W. GILMOUR

Born in Scotland and educated Glasgow and Toronto, Mr. Gilmour joined Maclean Hunter in 1939. From 1941 to 1945 he served with the Royal Canadian Navy, including service on the staff at King's College Naval Training Base and appointments at sea. Discharged as Commanding Officer of H.M.C.S. *Winnipeg*. Following World War II returned to Maclean Hunter. In 1963 as a vice-president, he was appointed to the Board of Directors. Has held various management positions including President, Macmillan Company of Canada Limited; Chairman, Maclean Hunter Limited, London, England, and is presently President, Maclean Hunter Business Publishing Company. This latter company publishes *The Financial Post*, Maclean Hunter business publications, Fraser's Trade Directories, and includes Maclean Hunter's Foreign publishing ventures. Mr. Gilmour is past president of the Rotary Club of Toronto and second Vice-President and Director of the Granite Club. At various times he has acted as a consultant to the Canada Council. He served for seven years, as a Trustee of the former Art Gallery of Toronto. He is currently President of the Board and Chairman of the Executive Committee.

PETER A. HERTZBERG

Educated at the Royal Military College in Kingston and at the University of Toronto, Mr. Hertzberg served with the Royal Canadian Engineers at home and abroad from 1941-1947. President of Proctor & Redfern Limited, Consulting Engineers and Planners. Member of the Association of Professional Engineers of Ontario, the American Society of Civil Engineers, Association of Consulting Engineers of Canada, and Military Engineers Association of Canada. He is on the Board of Governors of Massey Hall and is a member of the Building Committee. He has been on the Board of Trustees of the Gallery for the last six years, is on the Executive Committee, and is a vice-president of the Board of Trustees.

KENNETH C. LOCHHEAD

A professional artist born in Ottawa in 1926, Mr. Lochhead studied at the Pennsylvania Academy of Fine Arts, 1945-49 and at The Barnes Foundation, Pa., 1946-1948; travelled and studied in Europe, 1948 and 1958-1959; and was a Designer, Exhibition Commission, Department of Trade and Commerce, 1949-1950. He introduced studio courses at Carleton University and was Director, School of Art, Regina College, 1950-1964; during this period initiated development of the Emma Lake Artist's Workshop. Taught painting at the School of Art, University of Manitoba, 1964-1973; was awarded Medal of the Order of Canada, 1971; taught painting at York University, 1973; Acting Chairman, Department of Visual Arts, York University, 1974-1975; Professor in Painting, Department of Visual Arts, University of Ottawa, 1975-present. He has participated as an Art advisor to several institutions. An Art Gallery of Ontario Trustee for 1974-1975 and from 1978 to 1981, Mr. Lochhead is a member of the Future Directions Committee.

DAVID PARTRIDGE

A professional artist born in Akron, Ohio, Mr. Partridge became a Canadian citizen in 1944. Educated at the University of Toronto, Queen's University, Arts Students' League, New York, Slade School of Art, London, and Atelier 17, Paris. Lived in London, England 1962-1974. Settled in Toronto 1974. He has won several awards for his work, including the British Council Scholarship to Slade School, Sculpture Prize and Purchase Award, Montreal Museum of Fine Arts, and was elected to the Royal Canadian Academy of Arts in 1962, to the London Group (England) in 1965, and in 1970 Fellow of the Royal Society of Arts (England). He taught between 1946 and 1961, was first Curator and Co-Founder of St. Catherines Art Gallery, and was a docent at the National Gallery, Ottawa, from 1960-1961. He has had numerous one-man shows in Canada, England, and Scotland. In 1977 he was commissioned to create a mural for the City Hall in Toronto and in 1979 a mural for the Art Gallery of Windsor. He has served four years on the Art Gallery of Ontario's Board of Trustees and currently is on the Exhibition Committee and the Future Directions Committee.

JOHN G. SAYERS

A Chartered Accountant, partner in the National Administration Office of Dunwoody & Company, Chartered Accountants, Mr. Sayers is a member of the Editorial Board, CA Magazine, and of committees of the Canadian Institute of Chartered Accountants and the Institute of Internal Auditors. He is a graduate of the University of Toronto Schools and of the University of Toronto, and author of numerous published books and articles on financial management, budgeting, operational auditing, and internal auditing, with an ongoing involvement in the areas of finance budgeting, organization, and operation improvement.

GEORGE G. SINCLAIR

A member of the Board of Directors of the Canadian Broadcasting Corporation, Mr. Sinclair is President of Forks of the Credit Estates Limited. He has served on the Board of the Art Gallery of Ontario since 1968 and was President of the Gallery 1976 to 1978. He is a member of the Board of the Council for Business and the Arts in Canada and serves on the Advisory Council, Faculty of Radio & Television Arts, Ryerson Institute. Mr. Sinclair is a member of the Future Directions Committee.

VALENTINE N. STOCK

Born in Toronto in 1923, Mr. Stock was educated at University of Toronto Schools and the University of Toronto, where he graduated with a B.A. Sc. degree in Engineering Physics. In 1947, Mr. Stock joined Duplate Canada Ltd.; 1954, Henry A. Martin Ltd.; 1958, Canada Packers Inc.; 1967, President, The Canadian Chromalox Co. Ltd.; 1971, Executive Vice-President and 1972, President, Canadian Corporate Management Co. Ltd.; 1974, Director, Canada Packers Inc.; 1978, President, and 1980, Chief Executive Officer, Canada Packers Inc. Also Director of Consumers Glass Co. Ltd.; Eaton's of Canada Ltd.; Pilkington Glass Industries Ltd.; Duplate Canada; and Director and Chairman of Norwich Union Life and Norwich Union Fire Insurance Societies. He is a member, Association of Professional Engineers; Director and Member of the Executive Committee, Canadian Cancer Society; Governor and Member of the Executive Committee, Olympic Trust of Canada; Member, Minister's Advisory Council, Department of Industry, Trade and

Continued on page 4.

Beatty Helped Pave the Way for a New Canadian Art

by Dorothy M. Farr

The current retrospective exhibition, *J.W. Beatty 1869-1941*, organized and circulated nationally by the Agnes Etherington Art Centre, Queen's University, Kingston, provides the opportunity for a fresh assessment of this Canadian artist's career. The exhibition is on view at the Art Gallery of Ontario from July 4 through August 23, 1981.

Late in 1911, Toronto artist J.W. Beatty (1869-1941) wrote to Eric Brown, who was then the director of the National Gallery of Canada, to suggest an unusual exchange of paintings. The year before, the National Gallery had purchased Beatty's *A Dutch Peasant*, a product of the artist's studies in Europe during 1906-8. However, Beatty wrote to Brown ". . . I am a Canadian and I would much rather be represented by a Canadian picture." [1]In consequence, the National Gallery returned Beatty's *Dutch Peasant* to him and accepted into the collection *The Evening Cloud of the Northland*, a haunting depiction of a dark north Ontario shoreline with a dramatic evening sky above. It is one of Beatty's finest paintings.

This exchange of paintings was a patriotic and philosophical gesture much appreciated by Beatty's fellow painters in Toronto, where he was part of a movement to turn away from the dominating presence of European painting and to select subjects for paintings that were expressive of the Canadian milieu. The movement eventually culminated in the formation of the Group of Seven in 1920, although by that time J.W. Beatty was no longer part of it. In the early days, however, Beatty was a significant proseletizing and catalytic force.

Toronto-born Bill Beatty had come to painting at the relatively late age of 31, after a decade as a fireman with the Toronto Fire Department. A vociferous, bellicose, and hugely energetic Orangeman, Beatty seemed an unlikely champion of the arts. Yet, during the course of two sojourns in Europe (1900 and 1906-8), he developed considerable skill as a painter of lyrical landscapes, reminiscent of academic Dutch painting so much admired by Canadian collectors. It was only after Beatty's return from abroad that he discovered a more meaningful and radical expression in the depiction of the Canadian northland.

In October 1909, the Toronto *Globe* reported "An almost virgin field for artists was visited by Mr. J. W. Beatty and Mr. T.W. McLean, who spent some weeks in the vicinity of Fort Mattagami, in Northern Ontario."[2] Beatty returned from that trip excited by the Ontario northland and eagerly embarked on a series of Canadian pictures. Earlier that summer, he had accompanied Lawren Harris on Harris' first recorded northern sketching trip. When Tom Thomson began painting around 1910, his work closely emulated Beatty's and reflected Beatty's friendship and assistance. In 1914, Lawren Harris opened the Studio Building in Toronto to painters doing "distinctively Canadian work,"[3] and offered space to Beatty, along with J.E.H. MacDonald, Tom Thomson, and A.Y. Jackson. When Jackson and MacDonald made their first visit to Algonquin Park in March of 1914, Beatty was with them. He also accompanied Jackson on a trip to the Rockies in the summer of 1914.

With the outbreak of World War I, the stimulating activities among the Studio Building artists diminished as many of the occupants departed to the war. Thomson and Beatty remained at the Studio Building and were close friends. But in the face of growing antagonism in the press to the *"avant-garde"* work produced by the Studio Building artists, and after the shock of Thomson's death in 1917, Beatty drew back. Although he continued to paint attractive work in the 1920s, Beatty became both anti-Academic and anti-Group of Seven. He became a painter of the older generation, which in age, in training, and in his proclivities he had always been. This fact does not lessen his interest to us, however, as an artist and participant in an exciting period in Canadian history. Beatty deserves greater recognition than he has received hitherto, both for his painting and for his activities in the Toronto artistic milieu. ●

Dorothy M. Farr, Curator of the Agnes Etherington Art Centre, organized the J.W. Beatty *exhibition and wrote the introduction to the catalogue, which is available in the Gallery Shop.*

[1] J.W. Beatty, Letter to Eric Brown, n.d. National Gallery of Canada curatorial file.
[2] "Views of the World: What Artists Are Doing" Toronto: *The Globe*, October 30, 1909.
[3] F. Housser, *Canadian Art Movement*. Toronto: Macmillan, 1926, p. 66.

John William Beatty (Canadian, 1869-1941), *A Dutch Peasant*, 1908; oil on canvas, 182.0 x 97.1 cm. Art Gallery of Hamilton, anonymous gift, 1961.

John William Beatty (Canadian, 1869-1941), *The Beech Woods*, 1919-1926; oil on canvas, 88.9 x 102.2 cm. Art Gallery of Ontario, gift of the Canadian National Exhibition Association, 1965.

Continued from page 3.

Commerce. Mr. Stock is a vice-president, Art Gallery of Ontario; Chairman, Annual Giving Fund, and Chairman of the Audit Committee.

PROFESSOR ROBERT WELSH

Professor Welsh has served on the Art Gallery of Ontario's Exhibition Committee and is presently Chairman of the Contemporary Collection Committee and a member of the Acquisition Committee. In 1966 he organized the exhibition *Piet Mondrian: 1872-1944* for the Gallery and has since participated in the Mondrian exhibitions elsewhere. As of July, Professor Welsh will be Chairman of the Department of Fine Arts, University of Toronto, where he also served as Graduate Secretary. He has served as a member of the Board of Trustees at the Art Gallery of Ontario from 1976-81.

Information on Nominees for Nominating Committee

KAY KRITZWISER

Kay Kritzwiser is a feature writer with *The Globe and Mail*, writing specifically on art and travel. Until her retirement in 1975, she was art critic for *The Globe and Mail* for 10 years. She came to *The Globe and Mail* as a feature writer in 1956. Previous to that year, she was a columnist and editorial writer with *The Regina Leader Post*. She has lived in Vancouver, Windsor, Regina, and Toronto, has travelled widely, and has frequently reported on the art scene during those travels. She is a director of *artmagazine*.

KENNETH C. LOCHHEAD

A professional artist born in Ottawa in 1926, Mr. Lochhead studied at Pennsylvania Academy of Fine Arts, 1945, and The Barnes Foundation, Pa., 1946-1948; travelled and studied in Europe, 1948 and 1958-1959; and was a Designer, Exhibition Commission, Department of Trade and Commerce, 1949-1950. He introduced studio courses at Carleton University and was Director, School of Art, Regina College, 1950-1964; during this period initiated development of the Emma Lake Artist's Workshop. Taught painting at the School of Art, University of Manitoba, 1964-1973; was awarded Medal of the Order of Canada, 1971; taught painting at York University, 1973; Acting Chairman, Department of Visual Arts, York University, 1974-1975; Professor in Painting, Department of Visual Arts, University of Ottawa, 1975-present. He has participated as an Art advisor to several institutions. An Art Gallery of Ontario Trustee for 1974-1975 and from 1978 to 1981, Mr. Lochhead is a member of the Future Directions Committee.

CHARLES PACHTER

A painter and graphic artist born in Toronto (1942) and educated at the University of Toronto, the Sorbonne and the Cranbrook Academy of Art, Charles Pachter is represented in major Canadian public and private collections. Known for his "Streetcar" graphics, children's books, folios of illustrated poetry, and paintings of the monarchy; his work has toured Ontario in an Art Gallery of Ontario exhibition prepared by the Extension Services. Founder and President of Artists' Alliance Building Limited (1973), he has been involved in the restoration and management of a number of loft and studio buildings in the downtown core. Mr. Pachter lives and works in the Grange Park area. ●

Gallery Shop

The Gallery Shop is hosting a signing of

TALES OF HERITAGE

Original engravings by Saul Field
Text by Hédi Bouraoui
Limited edition portfolio 1-50 $3,200
Facsimile editions:
paperback $12.95
hard cover $24.95
deluxe $150.00
Sponsored by Stong College, York University and published by the Upstairs Gallery

Sunday, June 21, 2-4 pm

Canadian Indian 20" x 17½"
IMAGE & SYMBOL
The art of Canada's native peoples in quality reproductions

THE REPRODUCTION SHOP

Canadian and International posters and reproductions, Leader Frames, Museum Mounts
10% Members' Discount
Open during Gallery Hours

A Project of the Volunteer Committee

Events

Exhibitions

African Majesty: From Grassland and Forest
Gallery of Contemporary Art
through July 12
An exhibition of 59 African sculptures from the collection of Barbara and Murray Frum. The exhibition catalogue is written by William Fagg, former Keeper of the African Collections in the Department of Ethnography of the British Museum.

Hurlbut/Martin/Massey/Singleton
Sam and Ayala Zacks Wing
Saturday, June 6—Sunday, July 19
New works of a major scale including installation pieces and paintings by three London artists and one Toronto artist.

J. W. Beatty 1869-1941
Gallery E
Saturday, July 4—Sunday, August 23
A retrospective exhibition featuring approximately 46 paintings by Toronto artist J. W. Beatty. Organized by the Agnes Etherington Art Centre.

Goodridge Roberts: Paintings from the Fifties and Sixties
Gallery E
through Sunday, June 28
An exhibition, from a private collection, of approximately 30 paintings by Goodridge Roberts from the Fifties and Sixties.

Recent Acquisitions of European Master Prints and Drawings
Margaret Eaton Gallery
through Sunday, July 12

Permanent Collection

Print and Drawing Gallery
Selections from the Permanent Collection.

Walter Trier Gallery
Selections from the Klamer Family Gift of Inuit Art.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections from the Permanent Collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Extension Services

The following Extension Services exhibitions will be circulated during the months of June and July. Dates are subject to change.

Goodridge Roberts: Paintings from the Fifties and Sixties
Gallery E, Art Gallery of Ontario, Toronto
May 2-June 28

Paul Fournier: Form and Meaning in Nature—The Mushroom
Manitouwadge Recreation Centre, Manitouwadge
June 5-28

See All the People
Cornwall Art Association, Cornwall
June 5-28

Stephen Livick: Photographic Explorations
Timiskaming Art Gallery, Haileybury
June 11-July 2

Folk Art Treasures of Quebec
Art Gallery of Cobourg, Cobourg
June 5-July 12

Louis Comtois— Paintings 1974-79
Thames Arts Centre, Chatham
June 19-July 26

Master Prints from the Presgrave Collection
Art Gallery of Hamilton, Hamilton
June 19-July 26

Prints by David Hockney
Oakville Centennial Gallery, Oakville
June 23-July 19

Reinhard Reitzenstein: Nature in Motion
Manitouwadge Recreation Centre, Manitouwadge
July 3-26

Lawren Harris: Ontario Landscapes
Art Gallery of Peterborough, Peterborough June 19-July 26
Organized and circulated by Art Gallery of Ontario Extension Services. Funded by Festival Ontario, Ministry of Culture & Recreation.

Artists with their Work
Barbara Astman
Laurentian University Museum and Arts Centre, Sudbury June 9-28
Barbara Hall
Canadore College, Artsperience '81, North Bay July 6-28

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

In June the schedule is as follows:
Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature works of art in the Permanent Collection.

Wednesday and Thursday, 2:00 pm
Gallery docents give talks on temporary exhibitions of special interest.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

In July there are short talks at 12:15 pm on Tuesdays and Thursdays, and longer talks at 2:00 pm on Saturdays and Sundays.

Group tours are available; please contact the Scheduling Office.

The Gallery Shop

On Thursday, June 4 from 7:30 to 9 pm celebrated author and critic Robert Hughes will be in the Gallery Shop to sign copies of his recently published book, *The Shock of the New*. Based on his highly acclaimed eight-part BBC/Time-Life series, Hughes explores the hundred-year history of modern art, its irresistible rise, its dramatic achievements, and its decline. Mr. Hughes was born and educated in Sydney, Australia, and now lives in New York, where he has been the art critic for *Time* magazine since 1970.

Performance

Toronto Independent Dance Enterprise
Activity Centre
June 24, 25, 26, 27, 8:30 pm
TIDE (Toronto Independent Dance Enterprise) presents a program of new works. Paula Ravitz received an award from the Floyd S. Chalmers fund to choreograph a new dance with original music by Stuart Shepherd. The dancers performing the piece include Denise Fujiwara, Allan Risdill, Susan McKenzie, Dale Woodland, Wendy Chiles, and Dancemakers' Carol Anderson. Choreographer Karen Rimmer, of Terminal City Dance, has worked with an original score by Michael Baker to produce a new dance for TIDE. Tickets are $4 for Members, students, and senior citizens, and $5 for non-members.

Courses

German Nineteenth-Century Painting: An Introduction
This special three-week non-credit course is being given in conjunction with the major exhibition *German Masters of the Nineteenth Century*. The illustrated lectures will cover the development of nineteenth-century German painting from Romanticism through Realism to Impressionism and beyond. The course

Continued on page 6.

MEMBERS' LOUNGE

A quiet comfortable setting for you and your guests.

Light luncheons served from noon to 2:30 pm

Open from noon to 5:30 pm Tuesday to Sunday and Wednesday and Thursday evenings until 9:00 pm

Art Rental Service

CONTEMPORARY CANADIAN ART

To celebrate the 1st of July,
Rent Canadian from our supply.
For one month, two or three,
From one to eight works, at a modest fee.
We guarantee, it's worth a try.

Open for business: Tuesday - Saturday
11:00 am - 4:00 pm
Thursday until 9:00 pm

Open for viewing during regular Gallery hours.

A Project of the Volunteer Committee

GRANGE COURT RESTAURANT

While at the Gallery dine in comfort at the Grange Court Restaurant
Luncheon daily from 12 noon
Dinner Wednesday and Thursday, 5:00 pm to 8:30 pm

Garden Terrace is now open
Fully licensed
Major credit cards accepted
For reservations call 977-0414

Donor Cards

A Project of the Volunteer Committee
Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation, or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

(a) the donor, your name and address;
(b) the occasion to be honoured; and
(c) the name and address of the recipient.

Donation cheque should be payable to the Art Gallery of Ontario.

Forward mail to: The Volunteer Office
Art Gallery of Ontario
317 Dundas St. West
Toronto, Ontario
M5T 1G4

THE JEWELLERY SHOP

Canadian designer jewellery of brass, sterling, gold and bronze.

Open regular Gallery hours and Monday from 11:00 am to 5:00 pm

A Project of the Volunteer Committee

Brass, nickel and sterling pin by Janis Kerman-Whyte

Continued from page 5.

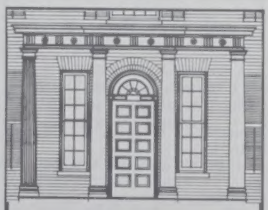
features such artists as Caspar David Friedrich, Philipp Otto Runge, the Nazarenes, Anselm Feuerbach, Arnold Böcklin, and Max Liebermann. The weekly two-hour lectures will be given by Roger J. Mesley, M.A., Professor of Art History at the University of Guelph and a specialist in 19th-century art. The course is offered during the day and also in the evening, if there is sufficient enrolment—Thursday afternoons, 1:30 to 3:30 pm, August 13 to 27; and Thursday evenings, 6:30 to 8:30 pm, August 13 to 27. Course fee: members, students, and seniors, $15; non-members, $20. Coupon.

Activity Centre

Gallery School Exhibition, June 18-20
There will be an exhibition of work done by Junior School and Scholarship students in the Activity Centre from June 18-June 20. The opening will be Thursday, June 18 from 4 to 9 pm. The exhibition will open for viewing from noon to 5 pm on Friday, June 19 and on Saturday, June 20. Selected items from the exhibition will be on view in the mezzanine corridor from mid-June to mid-August. All works not hung in the exhibition may be picked up on June 18, 19, and 20. Works not selected for the corridor may be picked up by arrangement on weekdays during July.

Summer School
Once again this summer the Gallery School will offer summer courses in art on six consecutive Tuesdays. Beginning Tuesday, June 30 and ending Tuesday, August 4, the course is open for young people between the ages of 8 and 18 who are keenly interested in drawing, painting, printmaking, and three-dimensional work. The course is taught by producing artists with special teaching experience. All the necessary materials and equipment are supplied by the Gallery and are included in the fee. Morning or afternoon classes may be chosen (but not both). Morning classes are from 9:45 - 11:45 am. Afternoon classes are from 1:30 - 3:30 pm. Fees must be paid upon registration by cash, cheque or money order. No refunds will be allowed after the date of the first period, June 30, whether the student has attended this period or not. Registration will be held in the Activity Centre on June 10, from 7 to 9 pm on a first-come basis. You must register in person. No applications are accepted by mail. Fee: Members—$35, non-members—$50. Please direct any questions to the Secretary/Registrar in the Activity Centre at 977-0414, ext. 369.

Summer Studio Arts for Adults
For the first time this summer, instruction for adults in the studio arts will be offered in the Activity Centre. Courses will be offered in printmaking, painting, drawing and watercolour on Tuesday mornings and afternoons and Wednesday and Thursday evenings. Classes begin Tuesday June 30 and end Thursday, August 6. For further information please contact Secretary/Registrar in the Activity Centre at 977-0414, ext. 369.



THE GRANGE

The Grange, built in 1817 and the oldest brick house to survive in the city, remains a symbol of Toronto and its history.

Hours: Daily 12-4:00 pm
Wed. and Thurs. 12-4:00 pm
and 6:00 pm-9:00 pm
Closed Mondays

For Young People

Hands On
For children age six and up who are accompanied by their parents, *Hands On* provides an experience of visual discovery. *Hands On* will be open Sunday, June 7 and Saturday, June 27 from 1-4 pm. Summer hours will be Tuesday through Saturday 1-4 pm starting Tuesday, June 30 through Saturday, August 29.

Members' Activities

Art and Apéritif
Join us each Wednesday all through the summer (except July 1st) at the Membership Desk in the Lobby for a talk or a tour at 5:30 pm. This will be followed by an informal get-together with fellow Members and your tour guide in the licensed Members' Lounge. No reservation is necessary. For information regarding the subject, please call the Information Desk on the day of the tour.

The Grange

Group Tours of The Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours by candle and firelight are particularly appealing (by appointment on Wednesday and Thursday evenings). Light refreshments may be requested when the appointment is made. All tours should be arranged at least two weeks in advance.

Adult tours (minimum of 10 people): $2.50 per person. Senior citizens tours (minimum of 10 people): 50¢ per person. Student tours: $1 per student (accompanying adults free). We suggest that group size be limited to 30 persons.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange, Tuesday through Sunday at 2:30 pm. The subject is *The Grange: An Introduction to a Gentleman's House.*

Art Tours

A unique way to travel—a carefully organized, in-depth exploration of art, architecture, and history accompanied by the best resource persons.

The Glory of the Hapsburgs
October 14-28, 1981
Fly with us to Vienna, Prague, and Budapest—three great cities of the Hapsburg Empire. See baroque castles, medieval monasteries, and unrivalled masterpieces of art in public and private collections. See porcelains, crown jewels, and imperial costumes in three cities once part of the most powerful empire in Europe. Hear the Vienna Boys' Choir at the Hofburg, a performance at the Opera, and a symphony concert. Dance to gypsy music and delight in the inventive Laterna Magica theatre. Taste the rich and varied cuisines and wines of the diverse people of these cities.

Images: New York
October 26-30, 1981
Spend five exciting days exploring the art capital of North America. Enjoy the luxury of the finest accommodation on Central Park, within easy walking distance of the best of Manhattan shopping, dining, and galleries. Our art-lovers' tour of New York will include the fabulous collection of Baron Hans Heinrich Thyssen-Bornemisza of Lichtenstein at the Whitney Museum of American Art, galleries in Soho, and the expanding field of photographic art.

Art Tours:
A Unique Way to Travel

VIENNA-PRAGUE-BUDAPEST

NEW YORK

SOUTH AMERICA

CALIFORNIA

Read the details in the Events section above, make your choice, and mail the coupon on page 7.

Art Gallery of Ontario
Art Tours
A Project of the Volunteer Committee

South America
Two weeks in early February, 1982. Sophisticated Buenos Aires—Theatre Colon, boutiques and art galleries. Magical Brazil, Rio and Salvador Bahia—warm sun, endless beaches, colonial art and Brazilia's modern architecture. Optional week in Peru—Lima, Cuzco, and Machu Picchu, the ancient fortress city of the Incas.

Art in California
April 22-May 2, 1982
Great cities—San Diego, Los Angeles, San Francisco. Up the coast to San Luis Obispo, San Simeon, and Carmel. This memorable holiday includes a special exhibition, *The Search for Alexander*, in San Francisco, marvellous sightseeing, private collections, art galleries, superior hotels, and fabulous scenery.

Gallery Hopping

Detroit and Windsor
October 6-7, 1981
Join us for an early Fall trip to Detroit to see *The Golden Age of Naples: Art and Civilization under the Bourbons* at the Detroit Institute of Arts. Shop at the Renaissance Center, dine and stay overnight in Windsor. Next day visit the new Windsor Art Gallery and the Hiram Walker Collection.
Depart 8:00 a.m., October 6 from the St. Clair subway station (Pleasant Blvd. entrance) by bus, and return to same October 7 by 5:30 pm.
Cost: $110 includes transportation, accommodation (double occupancy), all meals, and gallery entrance fees. Cannot guarantee refunds after September 15th. Bring a friend—double accommodation only! Coupon.

Annual Report
If you wish to receive a copy of the 1980-81 Annual Report, please send in the coupon on page 7.

SPECIAL EVENINGS FOR MEMBERS

On June 10th, Barbara and Murray Frum will join you for dinner at 6:30 pm in the Grange Court Restaurant and at 8:00 pm will give a personal tour of their collection of African art.

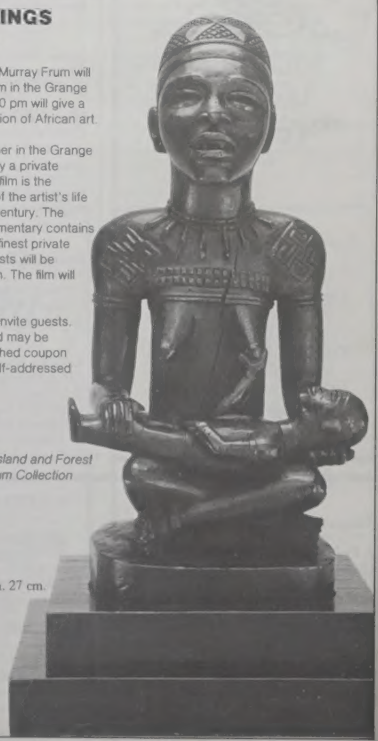
On July 29th, join us for dinner in the Grange Court Restaurant followed by a private screening of *Krieghoff*. This film is the touching and sensitive tale of the artist's life and work in the nineteenth century. The lavishly photographed documentary contains footage from several of the finest private collections in the world. Guests will be seated for dinner at 6:00 pm. The film will begin at 8:00 pm.

It is a Member's privilege to invite guests. Tickets are $15.00 each and may be ordered by mailing the attached coupon together with a stamped, self-addressed envelope.

Wednesday, June 10
African Masterpieces from the Grassland and Forest
The Barbara and Murray Frum Collection

SOLD OUT

Wednesday, July 29
Krieghoff



Seated Female with Child,
Yombe, Zaire, wood, glass; h. 27 cm.
Collection of Barbara and Murray Frum.

Calendar at a Glance

June

Tuesday 2 12:15 pm Gallery Talk 6:30 pm course: Italian 16th century painting	**Tuesday 9** 12:15 pm Gallery Talk	**Tuesday 16** 12:15 pm Gallery Talk	**Tuesday 23** 12:15 pm Gallery Talk	**Tuesday 30** 12:15 pm Gallery Talk 1:00-4:00 pm Hands On
Wednesday 3 12:15 pm and 2:00 pm Gallery Talk 5:30 pm Art & Apéritif	**Wednesday 10** 12:15 pm and 2:00 pm Gallery Talk 5:30 pm Art & Apéritif 6:30 pm Special Evening: Barbara & Murray Frum 7:00-9:00 pm Registration for Summer School	**Wednesday 17** 12:15 and 2:00 pm Gallery Talk 5:30 pm Art and Apéritif	**Wednesday 24** 12:15 and 2:00 pm Gallery Talk 5:30 pm Art and Apéritif 8:30 pm Performance: TIDE	
Thursday 4 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week	**Thursday 11** 12:15 and 2:00 pm 7:30 pm Talk of the Week	**Thursday 18** 12:15 and 2:00 pm Gallery Talk 4 pm Gallery School Exhibition 7:30 pm Talk of the Week	**Thursday 25** 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week 8:30 pm Performance: TIDE	
Friday 5 12:15 pm Gallery Talk	**Friday 12** 12:15 pm Gallery Talk	**Friday 19** 12 noon Gallery School Exhibition 12:15 Gallery Talk	**Friday 26** 12:15 pm Gallery Talk	
Saturday 6 *Hurlbut/Martin/Massey/ Singleton* opens 2:00 pm Talk of the Week	**Saturday 13** 2:00 pm Talk of the Week	**Saturday 20** 12 noon Gallery School Exhibition 2:00 pm Talk of the Week	**Saturday 27** 1:00-4:00 pm Hands On 2:00 pm Talk of the Week	
Sunday 7 1:00-4:00 pm Hands On	**Sunday 14** 2:00 pm Talk of the Week	**Sunday 21** 2:00 pm Talk of the Week	**Sunday 28** *Goodridge Roberts* closes 2:00 pm Talk of the Week	

July

	Tuesday 7 12:15 pm Gallery Talk 1:00-4:00 pm Hands On	**Tuesday 14** 12:15 pm Gallery Talk 1:00-4:00 pm Hands On	**Tuesday 21** 12:15 pm Gallery Talk 1:00-4:00 pm Hands On	**Tuesday 28** 12:15 pm Gallery Talk 1:00-4:00 pm Hands On
Wednesday 1 Complete Gallery closed	**Wednesday 8** 1:00-4:00 pm Hands On 5:30 pm Art & Apéritif	**Wednesday 15** 1:00-4:00 pm Hands On 5:30 pm Art & Apéritif	**Wednesday 22** 1:00-4:00 pm Hands On 5:30 pm Art & Apéritif	**Wednesday 29** 1:00-4:00 pm Hands On 5:30 pm Art & Apéritif 6:30 pm Special Evening: *Krieghoff*
Thursday 2 12:15 pm Gallery Talk 1:00-4:00 Hands On	**Thursday 9** 12:15 pm Gallery Talk 1:00-4:00 pm Hands On	**Thursday 16** 12:15 pm Gallery Talk 1:00-4:00 pm Hands On	**Thursday 23** 12:15 pm Gallery Talk 1:00-4:00 pm Hands On	**Thursday 30** 12:15 pm Gallery Talk 1:00-4:00 pm Hands On
Friday 3 1:00-4:00 pm Hands On	**Friday 10** 1:00-4:00 pm Hands On	**Friday 17** 1:00-4:00 pm Hands On	**Friday 24** 1:00-4:00 pm Hands On	**Friday 31** 1:00-4:00 pm Hands On
Saturday 4 *J.W. Beatty* opens 1:00-4:00 pm Hands On 2:00 pm Talk of the Week	**Saturday 11** 1:00-4:00 pm Hands On 2:00 pm Talk of the Week	**Saturday 18** 1:00-4:00 pm Hands On 2:00 pm Talk of the Week	**Saturday 25** 1:00-4:00 pm Hands On 2:00 pm Talk of the Week	
Sunday 5 2:00 pm Talk of the Week	**Sunday 12** *African Majesty* closes *European Master Prints* closes 2:00 pm Talk of the Week	**Sunday 19** *Hurlbut/Martin/Massey/ Singleton* closes 2:00 pm Talk of the Week	**Sunday 26** 2:00 pm Talk of the Week	

Coupons

Course: German Nineteenth-Century Painting

Please send me ____ tickets at $15.00 (Members), $20.00 (Non-Members) for the course on German Nineteenth-Century Painting.

I wish to attend the:
Thursday afternoon at 1:30 ☐
Thursday evening at 6:30 series ☐.

I enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario for the amount of $_____.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please forward this coupon to the attention of the Scheduling Officer, Education Services.

Special Evenings for Members

Please send me tickets for:
June 10, 6:30 pm **African Majesty: From Grassland and Forest**
_____tickets @ $15.00

July 29, 6:00 pm **Krieghoff** _____ tickets @ $15.00

I enclose a self-addressed stamped envelope and cheque for $_____ payable to the Art Gallery of Ontario.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please address your envelope to the Volunteer Office.
There are no refunds from 10 days prior to the event.

Art Tours

Please send me further information on the following tour programs:

- ☐ **Vienna/Prague/Budapest**
- ☐ **New York**
- ☐ **California**
- ☐ **South America**

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please address your envelope to the Volunteer Office.

Gallery Hopping

Detroit and Windsor
October 6-7
Please send further information and application form.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please address your envelope to the Volunteer Office.

Annual Report

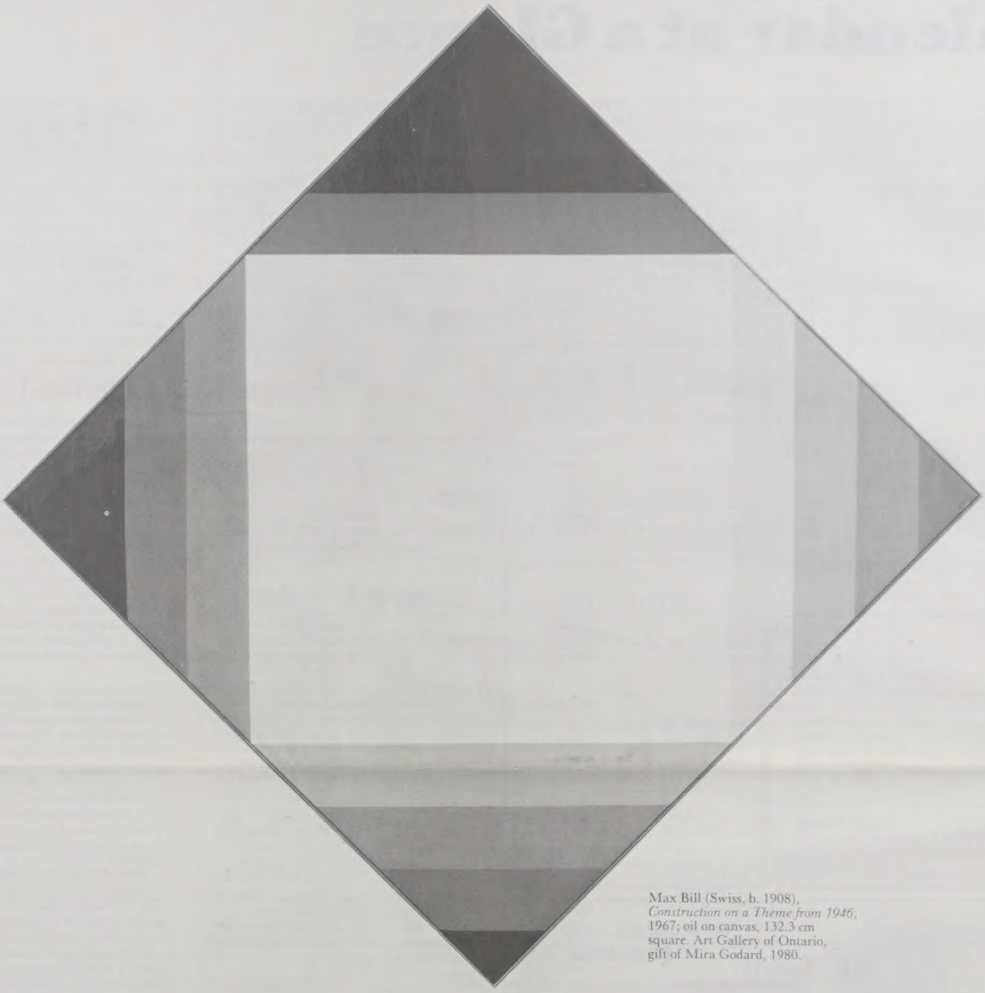
Please send me ____ copies of the 1980-81 Annual Report.

Name _____

Address _____

City _____ Code _____

Please mark the envelope: Attention Membership Department.



Max Bill (Swiss, b. 1908), *Construction on a Theme from 1946*, 1967; oil on canvas, 132.3 cm square. Art Gallery of Ontario, gift of Mira Godard, 1980.

Recent Acquisition

Max Bill is a Swiss abstract sculptor, painter, architect, and writer. He was trained in Zurich and at the Bauhaus at Dessau in Germany, from 1927 to 1929. In the following year in Paris he met Mondrian for the first time and was subsequently to become an active member of the Abstraction-Creation group, whose program of the "cultivation of pure plastic art to the exclusion of all explanatory, anecdotal, literary and naturalist elements" would form the basis of his own work. Bill taught at Ulm from 1951-57, and had a considerable influence on young German artists. He now lives and works in Switzerland.

The recently acquired *Construction on a Theme from 1946* is a square rotated 45°, a format used by Mondrian before World War II and popular in the mid-1960s with Kenneth Noland in the United States and Yves Gaucher in Canada. Its shape therefore could symbolize Max Bill's special position in the history of abstract art, insofar as he spans both its pre-World War II and post-war phases.

The Gallery's new painting is exemplary of the geometrical and mathematical approach that underlies Bill's work. Notice the regular accretion of the bands of blue, purple, red and orange as they, one by one, reading counter-clockwise from the top, encroach on the black triangular points of the diagonal shape of the canvas left over after insertion of the central white square. This rational and systematic procedure, however, does not inhibit expressiveness. In Bill's own words, "its dynamic content is able to launch us on astral flights which soar into the unknown and still uncharted regions of the imagination."

Bill is also represented in the Gallery's collection by a bronze- and gold-plated sculpture, *Endless Loop from a Ring II*. The painting has been included in several Max Bill exhibitions, including a retrospective organized by the Albright-Knox Art Gallery, Buffalo, in 1974.

Roald Nasgaard, Chief Curator

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

Canada Post Postage paid / Postes Canada Port payé
Bulk third class / En nombre troisième classe
10854 Toronto

The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.